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Exemplification Booklet

June 2009

GCE

GCE Music Technology 6MT02

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Introduction

Summer 2009 saw the first sitting of some AS units of the new GCE2008 specifications. As support for teachers, this booklet has been prepared as an exemplification of how marks were awarded to the written paper for Music Technology 6MT02 during the Summer 2009 examination. It features work produced by the candidates in the actual examination. It contains the questions and mark schemes, together with examples of student answers. It gives the marks awarded for each exemplar response plus commentary by senior examiners. It does not include exemplars for every question on the paper, but only those where contrasting levels of response could be produced.

Question 2(d)

*(d) Timed delay is used extensively on this recording, particularly on the drum fills. Describe **two** of the parameters you might take into consideration when setting up this kind of FX processing and how this alters the sound. An example has been given.

Name of Parameter	How it affects the sound
Length of delay time	Determines the time between the input signal and the delayed signal / allows for rhythmic repetition

(2)

(2)

Question Number	Question	Mark
2(d)	*Timed delay is used quite extensively on this recording, particularly on the drum fills. Describe **two** of the parameters you might take into consideration when setting up this kind of FX processing and how this alters the sound. An example has been given.	**4**
	Acceptable Answers	
QWC (i)-(ii)		

Name of Parameter	How it affects the sound
Length of delay time	Determines the time between the input signal and the delayed signal / allows for rhythmic repetition
Feedback/ allow decay	The number of repetitions of the original signal / how long the repetitions last / can affect harmony
Volume of delayed signal / wetness	Can be delicate and barely heard or relatively high, making a rhythmic effect / can affect harmony
Panning of delayed signal	Delayed signal can be panned differently to original signal / either static or moving
EQ'ing of delayed signal	Delayed signal can have radically different EQ / HF boost or cut etc.
HF damping	The gradual loss of HF with each repetition of the original signal

1 mark per box
Allow 2 marks per row up to max 4. NB 2nd column must refer to 1st column

Mid range scoring response

*(d) Timed delay is used extensively on this recording, particularly on the drum fills. Describe **two** of the parameters you might take into consideration when setting up this kind of FX processing and how this alters the sound. An example has been given.

Name of Parameter	How it affects the sound
Length of delay time	Determines the time between the input signal and the delayed signal / allows for rhythmic repetition
velocity of delay	Determines is the echo is going to be as loud as the previous one
number of echos	sets how long the sound will continue for. If it is too long it may clash with later sounds

(2) 2 Q02di

(2) 0 Q02di

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Examiner Comments

This candidate scored 2 marks.

High scoring response

*(d) Timed delay is used extensively on this recording, particularly on the drum fills. Describe **two** of the parameters you might take into consideration when setting up this kind of FX processing and how this alters the sound. An example has been given.

Name of Parameter	How it affects the sound
Length of delay time	Determines the time between the input signal and the delayed signal / allows for rhythmic repetition
~~Amp~~ Frequency of delays	how many times the delay is heard before it stops
Amplitude of delay	how loud the delay is compared to the input

(2) 2 Q02di

(2) 2 Q02dii

ResultsPlus
Examiner Comments

This candidate scored 4 marks.

Question 3(c)

*(c) The piano is a prominent part of this recording. How would you **close mic** a grand piano in stereo to achieve a similar punchy sound? Refer to your choice of microphones and mic placement in your answer.

(3)

Choice of mics

Mic placement

Question Number	Question	Mark
3(c)	*The piano is a prominent part of this recording. How would you **close mic** a grand piano in stereo to achieve a similar punchy sound? Refer to your choice of microphones and mic placement in your answer.	**3**
	Acceptable Answers	
QWC(iii)	**Choice of mics** - Condenser / capacitor / electret / accept make/model e.g. AKG 1000 **(1)** **Mic placement**- Stereo / coincident / XY pair / one for bass, one for treble / 6-24 inches (15 -60 cm) away from strings / and pointing towards the keyboard end/ lid open **(2)**	

Mid range scoring response

*(c) The piano is a prominent part of this recording. How would you **close mic** a grand piano in stereo to achieve a similar punchy sound? Refer to your choice of microphones and mic placement in your answer.

(3) 2 Q03c

Choice of mics

~~dynamic mics~~ Condenser dynamic mics

Mic placement

Both inside the piano, one covering the treble strings one over the ball. One panned left and the other right. Around half a metre away from the strings.

ResultsPlus
Examiner Comments

This candidate scored 2 marks.

High scoring response

*(c) The piano is a prominent part of this recording. How would you **close mic** a grand piano in stereo to achieve a similar punchy sound? Refer to your choice of microphones and mic placement in your answer.

(3) 3 Q03c

Choice of mics

Condenser Microphone SM57 (Instrument Mic)

Mic placement

Place one mic above the high pitch strings, one in the center, and one over the bass. all panned very slightly. Between 1 and 2 ft above the strings

ResultsPlus
Examiner Comments

This candidate scored 3 marks.

Question 4(a)

4 Bon Jovi: *Livin' On A Prayer*

Track 4: Music begins at 0'06"

*(a) Complete the table below to describe the production and arrangement in the introduction. Give **one** reference to instrumentation and **one** reference to the use of technology in each box.

The sections are shown in the table below, and an example has been given for you in the first section.

0'06" to 0'19"	• Sustained synthesiser pad, panned slightly right to begin with and then moving more centrally
0'20" to 0'27"	
0'28" to 0'43"	
0'44" to 0'51"	

(2)

(2)

(2)

Bon Jovi: *Livin' On A Prayer*

<table>
<tr><th>Question Number</th><th>Question</th><th>Mark</th></tr>
<tr><td>4(a)

QWC(iii)</td><td>*Complete the table below to describe the production and arrangement in the introduction. Give one reference to instrumentation and one reference to the use of technology in each box.

The sections are shown in the table below, and an example has been given for you in the first section.

Acceptable Answers

1 mark for any relevant point. Allow up to two marks per section, 1 for instrumentation and 1 for use of technology .
<table>
<tr><td>0'06'' to 0'19"</td><td>• Sustained synthesiser pad, panned slightly right to begin with and then moving more centrally</td></tr>
<tr><td>0'20" to 0'27"</td><td>• Addition of finger cymbals (1) panned left (1) (accept 'appropriate description of sound panned left' for one mark only)
• bass guitar (1), panned centrally (1) with repetitive riff (1) working in quavers/eighth notes (1)
• drum fill at the end of the section (1)
• reverb on the snare (1)</td></tr>
<tr><td>0'28" to 0'43"</td><td>• Drums have standard rock beat (1) and reverb on the snare (1)
• Snare EQ gives a powerful 80's rock sound (1)
• Electric guitar riff (1) with distortion (1) and talk-box (accept vocoder) fx added (1), which doubles bass guitar riff (1) panned left (1)
• 2nd synth sound added (1) which is brighter/harsher (1), panned slightly right (1)</td></tr>
<tr><td>0'44" to 0'51"</td><td>• (spoken)vocal track (1) with reverb (1) added low in the mix (1)
• solo synth line added (1), panned slightly right (1)
• another less complex drum fill (1).</td></tr>
</table></td><td>6</td></tr>
</table>

Mid range scoring response

4 Bon Jovi: *Livin' On A Prayer*

Track 4: Music begins at 0'06"

*(a) Complete the table below to describe the production and arrangement in the introduction. Give **one** reference to instrumentation and **one** reference to the use of technology in each box.

The sections are shown in the table below, and an example has been given for you in the first section.

0'06" to 0'19"	• Sustained synthesiser pad, panned slightly right to begin with and then moving more centrally	
0'20" to 0'27"	• Bass Guitar begins, slightly panned to the left	1 Q04a20 (2)
0'28" to 0'43"	• Vocals begin, with 'flange' effect added.	0 Q04a28 (2)
0'44" to 0'51"	• Second vocal line introduced with reverb added	2 Q04a44 (2)

ResultsPlus
Examiner Comments

This candidate scored 3 marks.

High scoring response

4 Bon Jovi: *Livin' On A Prayer*

Track 4: Music begins at 0'06"

*(a) Complete the table below to describe the production and arrangement in the introduction. Give **one** reference to instrumentation and **one** reference to the use of technology in each box.

The sections are shown in the table below, and an example has been given for you in the first section.

0'06" to 0'19"	• Sustained synthesiser pad, panned slightly right to begin with and then moving more centrally
0'20" to 0'27"	• Bass comes in. Panned Centrally Eq to boost Bass • Percussion Panned to the left.
0'28" to 0'43"	• Drums come in with fill Slight Reverb on snare • Guitar comes in. Using Voice Box. Panned slightly to the left. Same melody as Bass
0'44" to 0'51"	• Vocals come in, Reverb to give depth. Panned center • Synth does short lead counterpoint into verse Panned slightly to the left. High Pitched

2 Q04a20 (2)

2 Q04a28 (2)

2 Q04a44 (2)

ResultsPlus
Examiner Comments

This candidate scored 6 marks.

Question 5(a)

5 Special Focus Style: Rock and Roll

Johnny Otis: *Willie and the Hand Jive*

Track 5: Music begins at 0'07"

*(a) This is a 2003 re-recording (by the original artist) of a hit from 1958. Describe **four** improvements or changes you would expect to have taken place in this new recording and how these have been achieved. You may refer to recording quality, mixing and production values.

Improvement	How this has been achieved	
		(2)
		(2)
		(2)
		(2)

Section B
Special Focus Style: Rock and Roll
Johnny Otis: *Willie and the Hand Jive*

<table>
<tr><th>Question Number</th><th>Question</th><th>Mark</th></tr>
<tr><td>5(a)

QWC(i)</td><td>*This is a 2003 re-recording (by the original artist) of a hit from 1958. Describe four improvements or changes you would expect to have taken place in this new recording and how these have been achieved. You may refer to recording quality, mixing and production values.

Acceptable Answers

<table>
<tr><th>Improvement</th><th>How this has been achieved</th></tr>
<tr><td>Use of stereo</td><td>Panning/Parts recorded to individual tracks</td></tr>
<tr><td>lack of distortion</td><td>Better quality mics / digital recording</td></tr>
<tr><td>lack of hiss</td><td></td></tr>
<tr><td>clarity of independent parts</td><td>Not tape based / digital recording</td></tr>
<tr><td>balanced mix</td><td>Parts individually mic’d / recorded to separate tracks</td></tr>
<tr><td>depth of field</td><td>Recorded to individual tracks for mixing / use of reverb</td></tr>
<tr><td>use of FX on independent parts</td><td>Use of reverb/delay</td></tr>
<tr><td>use of overdubbing on vocals and possibly guitars</td><td>Multi track recording</td></tr>
<tr><td>increased frequency response</td><td>Better mics/digital recording</td></tr>
<tr><td>more controlled dynamics</td><td>Compression</td></tr>
<tr><td></td><td>Any other plausible and qualified answers such as: reference to EQ, quality of hardware, etc.</td></tr>
</table>

Allow 1 mark for column 1 and 1 from column 2 for each statement up to a value of 8. NB column 2 answer must refer to column 1.</td><td>8</td></tr>
</table>

Mid range scoring response

5 Special Focus Style: Rock and Roll

Johnny Otis: *Willie and the Hand Jive*

Track 5: Music begins at 0'07"

*(a) This is a 2003 re-recording (by the original artist) of a hit from 1958. Describe **four** improvements or changes you would expect to have taken place in this new recording and how these have been achieved. You may refer to recording quality, mixing and production values.

Improvement	How this has been achieved	
recording sounds less muddy - very clear	instruments close miced	1 Q05a1 (2)
Stereo Field used	panning on mix	2 Q05a2 (2)
Instruments sound balanced with each other	multi-track recording means each instruments volume can be controlled	1 Q05a3 (2)
No distortion on any tracks	use of compressors to cut off high volume & clip monitors	1 Q05a4 (2)

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Examiner Comments

This candidate scored 5 marks.

High scoring response

5 Special Focus Style: Rock and Roll

Johnny Otis: *Willie and the Hand Jive*

Track 5: Music begins at 0'07"

*(a) This is a 2003 re-recording (by the original artist) of a hit from 1958. Describe **four** improvements or changes you would expect to have taken place in this new recording and how these have been achieved. You may refer to recording quality, mixing and production values.

Improvement	How this has been achieved	
There will have been a bigger depth of field.	They would have used FX like course reverb and compression.	2 Q05a1 (2)
There will have been a better stereo field.	They would have recorded it in stereo so they can use panning to create a stereo field	2 Q05a2 (2)
There wouldn't have been any crackling ~~because~~	They would have close mic recorded each instrument separately to get a clean sound.	2 Q05a3 (2)
It would have been mixed to get a better balance.	They would have close mic recorded the different instruments and then mixed them together to get a good balance.	2 Q05a4 (2)

ResultsPlus

Examiner Comments

This candidate scored 8 marks.

Question 5(d)

*(d) Slap-back echo was used extensively on vocal tracks in early rock and roll recordings. Describe slap-back echo, how it was created in the 50s and how it is created using modern technology.

Description of slap-back echo		(2)
How it was created in the 50s		(2)
How it is created using modern technology		(1)

<table>
<tr><th>Question Number</th><th>Question</th><th>Mark</th></tr>
<tr><td>5(d)

QWC(i)</td><td>*Slap-back echo was used extensively on vocal tracks in early rock and roll recordings. Describe slap-back echo, how it was created in the 50's and how it is created using modern technology.

Acceptable Answers

<table>
<tr><td>Description of slap-back echo</td><td>• A single repeat/ feedback on zero (1)
• Short/fast delay time (1)
• value in milliseconds between 50-200 (1)
• echo level is fairly high (1)
(2)</td></tr>
<tr><td>How it was created in the 50s</td><td>• Use of analogue tape (1)
• passing through a record and playback head (1)
• Copicat (1)
(2)</td></tr>
<tr><td>How it is created using modern technology</td><td>• Use of digital FX processing/multi-effects unit
• Digital delay
• Plug-in
• FX pedal
(accept any effects, specific brand names or models)
(1)</td></tr>
</table>
</td><td>5</td></tr>
</table>

Mid range scoring response

*(d) Slap-back echo was used extensively on vocal tracks in early rock and roll recordings. Describe slap-back echo, how it was created in the 50s and how it is created using modern technology.

Description of slap-back echo	~~an~~ a signal is repeated straight after original to give a direct repeat (slap-back)
How it was created in the 50s	using two reels of recording tape and by playing one after the other
How it is created using modern technology	using Delay effect

2 Q05d1
(2)

1 Q05d2
(2)

0 Q05d3
(1)

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Examiner Comments

This candidate scored 3 marks.

Fairly good scoring response

*(d) Slap-back echo was used extensively on vocal tracks in early rock and roll recordings. Describe slap-back echo, how it was created in the 50s and how it is created using modern technology.

Description of slap-back echo	a ~~short~~ single echo very shortly after the note original was played.
How it was created in the 50s	The tape that a track was ~~recorded~~ recorded on would be played through a second tape reader ditected further down the tape reel, so second reader plays slightly after.
How it is created using modern technology	a recorded track could be copied and pasted onto a separate track on a sequencer and physically moved slightly offset to the original track.

2 Q05d1
(2)

2 Q05d2
(2)

0 Q05d3
(1)

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Examiner Comments

This candidate scored 4 marks.

Question 5(e)

*(e) Describe the contribution made to rock and roll music by **one** of the following, referring to at least **one** track to illustrate your answer. Tick **one** box to indicate your choice.

(4)

☒ Chuck Berry ☒ Jerry Lee Lewis ☒ Sam Phillips

Question Number	Question	Mark
5(e)	*Describe the contribution made to rock and roll music by **one** of the following, referring to at least one track to illustrate your answer.	**4**
	Acceptable Answers	
QWC(iii)	**Chuck Berry** • Influenced by blues and country • Played a major part in the fusion of rock n' roll from R n' B and hillbilly • 'Maybellene', his first hit - a year before Elvis became famous, was popular across a wide spectrum of the population, both black and white, and particularly a teenage audience • Distinctive 'twangy' guitar style was much copied - • As was his typical guitar intro using consecutive 4ths - 'Johnny B. Goode' • A 'high energy' performer, with a very physical approach / duckwalk! • A real sense of showmanship • Highly influential on early 60's British rock artists (Beatles, Stones) who covered a lot of Berry songs and wrote songs inspired by them. • John Lennon quote - "If you were going to give rock & roll another name, you might call it 'Chuck Berry'." • Maybellene • Johnny B. Goode • Sweet Little Sixteen • Roll Over Beethoven • No Particular Place To Go • Brown Eyed Handsome Man • Back In The USA • Tutti Fruitti	

Jerry Lee Lewis	
• Developed distinctive style from R n' B, boogie woogie and gospel • Moved rock n' roll away from guitars to a piano-based sound • Style of playing and frenetic performance quality (throwing piano benches etc) influenced the likes of Elton John • Trademark glissandos during solos and to punctuate phrases • Left hand boogie woogie walking bass very prominent - 'Great Balls of Fire' has no bass guitar • Very much a 'wild man' of rock n' roll yet performances tinged with the fervour of gospel music • Career halted due to marrying his 13 year old cousin whilst still married to his previous wife	• Whole Lotta Shakin' Goin' On • Great Balls Of Fire • High School Confidential
• Career later resumed but as a country artist	

Sam Phillips	
• Producer and owner of Sun Records • Often referred to as 'The Father of Rock n' Roll • Credited with having recorded what was arguably the first rock n' roll record, 'Rocket 88' • 'Discovered', recorded and produced (amongst others) Elvis Presley, Carl Perkins, Jerry Lee Lewis, Roy Orbison • A great nurturer of new young talent • As a producer he looked for a raw, energetic performance quality rather than perfection • Created the Sun Records sound, which featured sparse instrumentation, a big sound and slap back echo on vocals - many producers tried to imitate his production values • Helped to break down musical and social barriers between Black and White people and to get 'race music' into the charts	• That's all right mama • Blue suede shoes • Good rockin' tonight • Whole Lotta Shakin' Goin' On • Great Balls Of Fire

NB: Allow up to 3 marks for column 1 and an additional mark for naming of track(s)

Mid range scoring response

*(e) Describe the contribution made to rock and roll music by **one** of the following, referring to at least **one** track to illustrate your answer. Tick **one** box to indicate your choice.

(4) 3 Q05e

☒ Chuck Berry ☒ Jerry Lee Lewis ☒ Sam Phillips

Chuck Berry is viewed upon by many as the father of rock 'n' Roll and he was famous for his fast paced musical style and his furious guitar playing. he was famous for his guitar chord pattern which became popular by many other rock 'n' roll artists and he war also famous for his use of the 12 bar blues chord pattern that he used. one track that was particularly influential was Roll over Beethoven and this was covered by many other Rock + roll artists.

where he used alterings 5ths an

(Total for Question 5 = 20 marks) 10

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Examiner Comments

This candidate scored 3 marks.

Mid range scoring response

*(e) Describe the contribution made to rock and roll music by **one** of the following, referring to at least **one** track to illustrate your answer. Tick **one** box to indicate your choice.

(4) 3 Q05e

☒ Chuck Berry ☒ Jerry Lee Lewis ☒ Sam Phillips

Sam Phillips was a producer in the 1950's. He was Elvis's manager and after some struggle to get white people to listen to 'black' music' he hired some black people to play in Elvis's baeking bond. As Elvis had a very black style of singing anyway, which eventually led to people combining black and white styles to creat some of todays rock n' roll genres.

(Total for Question 5 = 20 marks) 10

ResultsPlus
Examiner Comments

This candidate scored 3 marks.

High scoring response

*(e) Describe the contribution made to rock and roll music by **one** of the following, referring to at least **one** track to illustrate your answer. Tick **one** box to indicate your choice.

(4) 4 Q05e

☒ Chuck Berry ☒ Jerry Lee Lewis ☒ Sam Phillips

Chuck Berry was a very influential musician. He populated black music by being entertain $ard original ~~so~~ and became very popular to the white people. This meant that other black artists such as Little Richard became popular. ~~He made popat~~ Chuck Berry popularised the song 'tutti frutti' ~~and by made~~ making his own upbeat bluesy rock 'n' roll version ~~with at~~ and used aggressive vocals.

(Total for Question 5 = 20 marks) 7

ResultsPlus
Examiner Comments

This candidate scored 4 marks.

Question 6(a)

Special Focus Style: Rap and Hip Hop

Lauryn Hill: *Lost Ones*

Track 6: Music begins at 0'06"

*(a) Hip Hop and Rap music often tend to feature relatively unchanging textures and simple structures. How has Lauryn Hill created textural and structural contrast in this track?

(4)

Special Focus Style: Rap and Hip Hop
Lauryn Hill: *Lost Ones*

Question Number	Question	Mark
6(a)	*Hip Hop and Rap music often tend to feature relatively unchanging textures and simple structures. How has Lauryn Hill created textural and structural contrast in this track?	**4**
	Acceptable Answers	
QWC(i)	• Changing (editing) of drum sample/loop/patterns/programming • contrast of female lead and male backing vocals • build up of male backing vocals through chorus ('Ya might win some, but ya just lost one') • contrast of rapping and singing in lead vocal track • completely sung section with use of (gospel style) harmonies • use of varied effects on different vocal parts • sustained vocal over the repeated chorus harmonies • addition of new guitar sample in the sung section • constant variations in the rhythm of the rapping • rapped vocals sometimes strictly rhythmic and sometimes more fluid • scratch fills (not just 'scratching')/sample • bass fills	
	Accept one valid description of change of instrumentation	

Mid range scoring response

6 Special Focus Style: Rap and Hip Hop

Lauryn Hill: *Lost Ones*

Track 6: Music begins at 0'06"

*(a) Hip Hop and Rap music often tend to feature relatively unchanging textures and simple structures. How has Lauryn Hill created textural and structural contrast in this track?

(4) 2 Q06a

In the intro there is talking which is panned giving it a textural change. There is a guitar sample coming in every now and then when her vocals are accented and the vocals are also delayed emphasising them then the word 'one' is delayed in both headphones which takes over the mix. The song doesn't have a chorus and so it is a structural contrast, there is a repition of lines but no chorus. The song changes texture when a guitar comes in and the female voice sings giving it more of a melody contrasting the rapping

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Examiner Comments

This candidate scored 2 marks.

High scoring response

6 Special Focus Style: Rap and Hip Hop

Lauryn Hill: *Lost Ones*

Track 6: Music begins at 0'06"

*(a) Hip Hop and Rap music often tend to feature relatively unchanging textures and simple structures. How has Lauryn Hill created textural and structural contrast in this track?

(0'17') (4) 4 Q06a

The drum loops sometimes drop out, to ~~a~~ which is often very noticable. The loops also change eg. just bass drum, no snare. (1'10"). The backing vocals play a key part in the texture as they drop in & out of the mix frequently (eg in mix 0'07". out 0'17"). The backing vocals also create ~~with~~ rhythmic variety with off-beat 'ones'. (1'01"). This gives the feel of a new section. The lead vocals constantly rap however they achieve contrast with an improvisatory feel throughout. The use of other samples such as the bass drops 'bombs' such as at 1'08". The ~~scratches~~ scratches as provide contrast at the end of phrases (1'15")

(b) Which beat of the bar does Lauryn Hill accent with her rapping in the opening

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This candidate scored 4 marks.

Question 6(f)

*(f) These rap acts were all at the height of their popularity in different decades. Briefly describe their style, contribution or importance to the hip hop/rap genre.

70s The Sugarhill Gang	
	(2)
80s / 90s Public Enemy	
	(2)
00s Nelly	
	(2)

Question Number	Question	Mark
6(f) QWC (i) - (iii)	*These rap acts were all at the height of their popularity in different decades. Briefly describe their style, contribution or importance to the hip hop/rap genre. Acceptable Answers **70s The Sugarhill Gang** • Often credited with creating the first recorded hip hop single - "Rapper's Delight" based on Chic's "Good Times" • Session musicians • Conceived as a 'novelty' record and was a huge hit • Very catchy and disco-inflected / influences from funk & soul • Brought hip hop to a wide audience **(2)** **80s / 90s Public Enemy** • Rapped about social problems, especially in the black community • Seen as controversial politically and socially, often justifying revolutionary policies and social activism • Street oriented beats, more hardcore • Significant crew/big live act • Sophisticated lyrics • Emphasis on spoken lyrics/lack of singing • Avant-garde cut-and-paste techniques, often unrecognisable **samples**, deep funk **(2)** **00s Nelly** • Pop rap / southern rap / crossover / urban r'n'b • 'Sung' rap which increases the catchiness of the hook • Lyrically not as challenging as gangsta but not as bland as pure pop • Extremely popular in terms of chart success / more mainstream **(2)**	6

Mid range scoring response

*(f) These rap acts were all at the height of their popularity in different decades. Briefly describe their style, contribution or importance to the hip hop/rap genre.

70s The Sugarhill Gang

Rappers Delight is believed to be the first proper hip hop song, grandmaster flash rapped about poverty and the hard times, the music wasn't very grimey being the first they were extremely influencial.

1 Q06f70
(2)

80s / 90s Public Enemy

lyrics started to become more harsh and political, instruments and samples were being used more frequently. They started to do more collaborations influencing more people to follow.

2 Q06f80
(2)

00s Nelly

music started to be produced a lot more giving it a smoother sound and lyrics became more sylirical rather than political.

0 Q06f00
(2)

ResultsPlus
Examiner Comments

This candidate scored 3 marks.

High scoring response

*(f) These rap acts were all at the height of their popularity in different decades. Briefly describe their style, contribution or importance to the hip hop/rap genre.

70s The Sugarhill Gang

The Sugarhill Gang created a funk and disco feel, using strong prominent basslines, such as [illegible] featured in "Rapper's Delight" and introducing a groove element into hiphop.

2 Q06f70
(2)

80s / 90s Public Enemy

Public Enemy used aggressive and vident lyrics and vocal style to emphasise hardships of the artist. Created a raw and simple [illegible] sound.

Introduced hardcore rap style and look - Gold chains and tough image.

2 Q06f80
(2)

00s Nelly

Nelly's music features highly produced tracks, [illegible] making use of many effects, especially reverb to create an ambient feel.

Created [illegible] very mainstream idology of hiphop.

1 Q06f00
(2)

ResultsPlus
Examiner Comments

This candidate scored 5 marks.

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